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THE MUSICAL TIMES, And Singing Class Circular.

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THE MUSIC OF THE CHURCH OF ENGLAND, AS CONTEMPLATED BY THE REFORMERS.

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WHAT was the Reformation? Nothing more, yet nothing less was it, than a movement to Anglicize the Church Catholic—to adapt ancient usage and universal doctrine so as to form the "particular or national Church"—to use the Article's phrase—of sober, thoughtful, independent-minded Englishmen. See how the Reformation proceeds. First,—All that is catholic in doctrine is devoutly sifted out, not only from the form of faith prevailing in the land, but from other branches of the Church universal. The pure gold is held no less pure because it may need cleaning before it can shine forth in its ancient brightness and beauty. God's word rendered into mother tongue (in due mindfulness, moreover, of the "many things hard to be understood," as the Erasmus paraphrase, chained side by side with the Bible, testified), is given forth to the people with the positive fundamental assertion that "Holy Scripture containeth all things necessary for salvation." The priest once more becomes the ordered ambassador, declaring the Lord's pardon to the penitent and faithful—the minister of God's word and sacraments—evermore exhorting, "search the scriptures daily whether these things are so;" evermore appealing, "we speak as unto wise men, judge ye what we say." Such as the minister, such is the service of the Church. The unknown tongue gives way to the mother English as vehicle of those pure and holy forms of prayer and praise, of confession and absolution, that are the heir-loom of the Catholic Church. To set eternal truth in words "easy to be understood," to teach the heart to feel what the head approves, to bring the doctrines of the Church—that appointed instrument for the salvation of souls—to bear *pointedly, intelligibly, personally*, on the mean and unlearned as on the instructed scribe, this was the mighty purpose that guided those great minds God raised up to form for us Englishmen our National Church.

It will be the object of the following pages to show that in the ordering of the chief accessory of our public worship, viz., *Music*, the same tone of thought prevailed. The motto still remained, "understood of the people;" *that*, we say, was adopted which was felt most natural, most congenial to the sober religious feeling of the people, *as a people*—that which was calculated to touch the deeper feelings of the Englishman's heart, and aid it in vibrating to the appeals of God's awful truth. We shall endeavour to prove this assertion in each of the seven styles of music enjoined or allowed at the Reformation, and at present in use in our Church, namely, the Plain Song in its two forms of the reciting Monotone and the Preces; the Chant; the Service; the Hymn, with its two branches, viz.: the Anthem, and the Metrical Psalm. For each style it will be needful to show, firstly, ancient usage; and, secondly, national adaptation.

An attempt to arrive at the origin of the Monotone as a vehicle of language, would probably involve us in all

the intricacies of that intricate subject—the formation of language itself. We shall therefore go back no further than to the time when the Church of Christ would have sufficiently extended itself to need set forms and liturgies. At that period it would find the Monotone the vehicle of oratory in the dominant nation of the world, as we may surely draw from the story of Tiberius Gracchus making his orations with a slave at his back blowing a pipe; and still more surely from the recommendation of Vitruvius, when writing on oratory, to place near the orator empty jars, *such as will sound the speaker's note*.*

But now comes the question we of the Church of England are specially interested in. Was or was not the Monotone retained as the ordinary vehicle of public prayer at the time of the Reformation? Let us once for all be warned against expecting to find *distinct* directions in our Church's early documents on such a subject as Church Music. *Comprehensiveness* is the very essence and spirit of our Church. It would be utterly against her theory to be restrictive in that, which so far from being essential, is after all but a moving vehicle of language—one, though (we lovers of music will still hold in the words of Hooker) "most admirable, and doth much edify, if not the understanding, because it teacheth not, yet surely the affection, because therein it worketh much." And in this case of the Monotone, under what *disability* might positive direction lay the priest without ear or voice. Poor man—Nature has dealt hardly enough with him, without the Church adding to his burden. Still no one surely will doubt that the priest, *musically competent*, who adopts the plain-song, is acting in entire accordance with Queen Elizabeth's injunction (the 49th, 1559), that directs "that there be a modest and distinct song used in *all* parts of the common prayer in the Church, that the same may be understood as if it were read without singing." If this does not refer to the ecclesiastical Monotone, 'tis hard to comprehend to what it can refer. If the Reformers did not desire the plain-song to be generally retained in our service, we must own our theory of the Reformation to be cruelly shaken. Ancient usage, we have shown, countenances the custom; and national feeling fully acquiesces. Mr. Havergal—no mean authority on such a point—declares that the Plain Chant has never died out in Yorkshire. After some sort and fashion it certainly does there exist; and whether we please to consider it of the people's own devising, or the unforgotten lesson of Stephen Eddy, Precantor to St. Wilfrid of Ripon, who probably was the first Yorkshire choirmaster, it matters little: for teaching so long remembered must be strangely congenial to the natural taste. We may hear it urged against the Plain Chant, that it ought to be discouraged because *childish*—"Go into your school, and you will hear plenty of Plain Chant;" or that it is the tone of ignorance—"Listen to the showman describing his wonders; there's fine intoning for you." Well, we accept the examples; only, we say, we look for what is *natural* in children, and we are not surprised that the showman employs that tone to make himself heard with the least wear and tear of voice, that has been found to answer the purpose for ages before he was born. It surely is much to be wished that the catholic and natural plain-song were more

* Query. Have the jars found in the walls of certain ancient churches both in England and France anything to do with Vitruvius' amphoræ? Under the floor level of the choir of Fountain's Abbey are to be seen some such jars; but the guide says Dr. Cumming declares them to be only the old monks' money pots, because it speaks in the Bible of people *having treasures in earthen vessels*.

generally heard in our churches. As a rule, alas, we find either too little or too much attempted; either the priest reading, and the people making answer each in his or her private monotone; or an attempt at intoning, with inflection and choral response—an attempt that may succeed on occasions under the excitement of novelty, but which, as long as inattention tends to flatness and boys tend to inattention, must remain impracticable as a custom in any place but such as may possess a superior choir.

If the simple unison Monotone were retained all through the service by the choir and people, the priest adopting the note in Confession, Creed, and Pater Noster—if, when not great in either voice or ear, he would take a hint from Tiberius Gracchus before-mentioned, and have a reliable voice handily near him, softly to remind him of his A or G—if, moreover, intoning were generally understood to be the *speaking in one tone*, not the *singing of a song of one note*; in fact, oratory *not* music—if this, we say, were done, we might hope to have an uniform practice prevailing in our Church—a practice in accordance with ancient usage, Anglican adoption, national feeling, decency, and order.

But we must pass on to the next style of music in our list—that generally known as “the Preces”—the musical setting adapted to the Versicles, Responses, Litany suffrages, Sursum Corda, and the rest. Doubtless this is no other than the ancient recitative, or *speaking music*, that was used in early times as the vehicle of the Roman drama. For strange as it may seem to us now, the Italian opera, the source of all that is florid and brilliant and flighty in these days, began life simple plain-song with varied inflections—a very butterfly transformation. It was not till the days of Lully, scarcely before Handel’s time, that the recitative of the Italian opera became varied with the air. The same reason that would give the Monotone entrance into the early Church’s worship, would introduce the Preces Recitative; the former would be the fitting vehicle for the priest’s solemn address in prayer or thanksgiving—the latter for the semi-dramatic answering sentences of priest and people. Doubtless the two styles are of equal antiquity and authority, and would be regarded with equal veneration by our Reformers. “The modest and distinct song” of Queen Elizabeth’s injunction must surely be held to apply to the Preces Recitative no less than to the Reciting Monotone. But was there any process that could be applied to this ancient style, that, while preserving the original character, could yet render it more agreeable to the English ear—more moving to the English heart? Let us see.

Our diatonic scale proceeds by semitones, or half notes; whereas the enharmonic scale of the East proceeds by thirds of notes—a mode of division that renders what we should call harmony simply impossible. Now, although none other but the semitonal division of the scale seems ever to have been adopted in Italy, the influence of the East, or possibly imitation of the Jewish Church, seems to have been sufficient to have kept harmony out of the Church’s service for many centuries. And when harmony at last did obtain footing within sacred walls, it was only in the learned garb of fugue and canon—*arithmetical* harmony, we might almost call it—not as the simple enrichment of the melody. In fact, at the time of the Reformation, the music of the Church in England consisted either of simple melody sung in unison, as in the Preces, Chants, and Hymns, or intricate contrapuntal puzzles on such words as “Hallelujah” or

“Amen,” used as introits and the like; or elaborate fugue and canon on Hymns or other sacred words, seemingly used for no other purpose than to hang the vocal sounds on. For be it remembered, the only harmony that was taught in those days, or indeed considered worth teaching, was the harmony of imitation—*counter-point*, as we still have the word—interweaving fugue or answering canon; this, and this only, was considered music by the learned clerk, part of whose education, ear or no ear, music ever formed, an educational custom, by-the-bye, that needs must have tended to change the lovely winning Polyhymnia into a parcel of dry bones. Simple harmony—the enriching of the notes of a melody by the consonance of the cognate notes, charming as we *now* feel and own such enrichment to be—was then left for the unlearned—the common people, whose natural tastes had taught them harmonies to the burdens of their dearly loved ballads, even before the learned clerk had begun to potter over his fleshless musical arithmetic,* and cramp sweet sounds in the stocks of fugue.

Now this teaching of the natural taste was just the very thing for those wise old Fathers of our Church to seize on, and turn to their great end of fitting the Catholic Church for the Englishman’s use.

The ancient Preces Recitative is enriched with the Englishman’s harmony. The result is a “modest and distinct song,” in which the holy old words, instead of being bleared with fugging, can be “understood as if they were read without singing,”—may creep into the Englishman’s heart on the breath of his native harmony, there to stir an echo to the glowing piety of those who first address those sentences to the Great God of all. But there was a *Primer* stage, if I may so call it, in our Church music as well as in our Liturgy—a period of transition between the Romish Ritual and our Book of Common Prayer. The first service written for our Church had not the Englishman’s harmony adapted to it. It was the work of that noble confessor, John Marbeck, organist of St. George’s, Windsor, whose earnest piety and moving meekness, coupled with his skill in music and wonderful knowledge of his Bible, alone saved him from the stake at which his brother Windsor musicians perished. Hawkins’ testimony to the good old man is—“Of English musicians, the first of note after the Reformation of Religion, and indeed of Music itself, which had been greatly corrupted by the use of intricate measures, was John Marbeck.” His “Booke of Common Praier Noted” (1550) was founded on the Romish model—in fact, we may call it an adaptation for the English Church. All honour to good old pious Marbeck—all reverence to his good work—even though we may feel, in spite of a passing fashion of the day, that his uncouth unison is as much out of place in our churches as would be a Henry’s Primer or an Edward’s Liturgy. Marbeck’s work needed the far greater work of a Thomas Tallis to fit it for the highest form of the English Churchman’s worship. May we not take fresh confidence that God

* Giraldus Cambrensis (12th century) says:—“In the northern parts of Britain, beyond the Humber, and on the borders of Yorkshire, the inhabitants make use of a similar kind of symphonious harmony in singing (*e.g.*, as the *Britons* use), but with only two differences or varieties of tone and voice—the one murmuring the under part, the other singing the upper in a manner equally soft and pleasing. This they do, not so much by art as by a habit peculiar to themselves, which long practice has rendered almost natural; and this method of singing has taken such deep root among this people, that hardly any melody is accustomed to be uttered simply, or otherwise than in many parts by the former (the Britons), and in two parts by the latter (the Northumbrians).”

was specially over-ruling our Reformation, each time we think of the men raised up to bring the work to perfection. Probably there never was an English musician in any age so fitted to settle the musical service of the Church of his country as Thomas Tallis, the personal friend of Archbishop Parker—himself, be it remembered, an excellent and learned musician as he was a great divine, ritualist, canon lawyer and general scholar. To Tallis we owe that perfecting of Marbeck's work that has given to our Church an heirloom that seems beyond the power of time to antique, that stands out the more majestically for each attempt to supplant it that successive generations of musicians have made.

We now pass to the Chant. The Church of God has been continuous through the various dispensations since God was pleased to manifest himself to man. Each preceding Church has contained in its worship the germ of the worship of the succeeding. Thus we may fairly expect to find the idea of the Christian Chant patent under the older dispensation. And this idea we may surely perceive in the peculiar antithesis which seems to have been the essence of Hebrew poetry. What is a Chant? A short tune repeated antiphonally, answering precisely to a short sentence with an antithesis; the latter, in fact, would almost necessarily beget the former. Antiphony, we can abundantly prove, was practised in the Jewish worship, so that even without drawing conclusions from the traditional chants at present used by the Jews, for which they claim—and, as far as queerness is an argument, may well claim—immense antiquity, we may conclude that the Jewish Church chanted the Psalms of David in antiphony to some sort of chant in unison—syllabic—that is, a note for a syllable, and *very short*—mere varied inflection, as a syllabic chant must needs be. Such, doubtless, was the chant used to the proper Pascal Psalm which our blessed Lord sang with the Apostles at their last ever memorable meeting—"When they had sung a hymn," as the sacred narrative has it. Such, doubtless, was the style of tune used by the Early Church as the vehicle of their Psalms, and such we may conclude remained the Church's Chant until the day of that great musical innovator Pope Gregory the Great.

If we refer to musical historians, we shall find a long story about the Great Gregory adding a second tetrachord to the scale, consisting of notes of fearful nomenclature; and at the end of the story, we shall perhaps be apt to ask in bewilderment, "is that all." We must be pardoned for holding that that *was not all*. We must be allowed to believe that the great Pope made a much more *practical* change in the music of the Church than would result from even such improvement of the scale. His grand invention we hold to have been no other than the prefix of the tractus, or reciting note, to the existing syllabic chant. Sing over the 1st Psalm to the measured bars of the Grand Chant syllabically—that is, a syllable for a note; never mind the stops or end of sentences; and you will be ready to own that when that was the prevailing style, chanting was quite ripe for the hand of the innovator. And whence came the tractus, or reciting note? It was at hand in the Church Monotone—the tone of classical oratory. This, then, we hold to have been Pope Gregory's grand invention—the prefixing the elastic Monotone to the ancient Jewish Chant, and thus making that happy mixture of rhythm and no rhythm, which will carry on the longest sentence in the Psalter, and yet be ready on the shortest notice to come to a melo-

dious measured close. This union once established, it was but a secondary invention to cast the chant into the form tractus-melody tractus-melody—an invention, nevertheless, that gave the ecclesiastical chant so useful a shape, that our Reformers had but to clear away the harsh crudities of infant art (crudities, however, that amidst the developed beauties of musical art can still find admirers in our days, most wonderful to say), and to Anglicize the ancient tune by the addition of the Englishman's harmony, and they had to hand "a modest and distinct song" after their own large catholic English hearts—a song whose seven short bars were a very summary in music of the whole Church of God; the Gentiles' call, in the Roman-birthed tractus, the Jewish dispensation in the syllabic melody, tied together into the chant of the ancient Christian Church, and all welded by the harmony, to be fit vehicle for God's word in Psalm in the "national or particular Church" of Englishmen.

The Double Chant is of much less venerable antiquity than the Single Chant. Indeed, there is a story that it took its rise from an organist's apprentice carelessly slipping from one single chant to another in the same key, while accompanying the service in Gloucester Cathedral.

Variety from increased length, affords, perhaps, the chief plea for the Double Chant. A judicious use of unison in contrast with harmony, occasional employment of men's or treble voices alone, and similar changes, would perhaps be found to supply all needful variety without sacrificing the advantage of the simplicity and conciseness of the Single Chant.

We may make short work of the *authority* for chanting in our churches. Every divisional colon in every verse of the Psalter gives us this. The word *Psalm* is well nigh enough of itself.

The Service, as the music set to the Canticles is called, next claims notice. The earliest compositions of this style used in our Church seem to be mere expansions of the Chant. Two of the chant's chief characteristics are retained—antiphony, and unchanging key and character. They are simply solemn vehicles of the words, making no pretence to follow the varying sentiments of the hymn, moving on in one even flow of solemn harmony. This was evidently Cranmer's idea of what an English service should be, as a passage in a letter of his upon the subject proves:—"In my opinion," he writes, "the song that shall be made thereunto should not be *full of notes*, but, as near as may be, *for every syllable a note*, so that it may be sung *distinctly* and *devoutly* as be in the Mattins and Even-Song, *Venite*, the Hymns, *Te Deum*, *Benedictus*, *Magnificat*, *Nunc Dimittis*, and all the Psalms and Versicles." (The *Jubilate*, *Cantate Domino*, and *Deus misereatur* were not included in the service till Archbishop Parker's final arrangement of the Liturgy). Such opinion, if observed, must needs tie down the composer to the chant-like conventional form of service. Measured music is a far less rapid vehicle of the changes of thought, than words; "for every syllable a note" must at once stop all attempt at varying music for varying sentiment. Doubtless the Great Reformer, when he penned these words, had in view the ordinary needs of the daily service of the Church. His practical common sense told him that provided it was "devout and distinct," that was the best musical vehicle for the Canticles in the Church's daily service which was the most direct and quickest; therefore he advises "not full of notes." And perhaps it might have been better had Cranmer's opinion been allowed more

sway over succeeding composers. "Devout," indeed, surely are the noble services of Gibbons, and Farrant, and Blow, and their glorious brethren; but "distinct"—what shall we say? Yet even here must it be borne in mind, that when those great men wrote, assembled guests in astonishment could "demand how was brought up" the ignoramus who "protested unfeignedly" that he could not sing at sight the part of a madrigal shared out to him by the mistress of the house,—that the cittern then supplied the place of the modern newspaper for the amusement of the barber's waiting customer. "Distinct," music might seem then to the general ear that now sounds mere confusion. But are we to consider Cranmer's opinion as tying us down entirely to such artificial renderings of our Great Church Hymns; for the *natural* rendering clearly must be *illustrative*, the music sympathetically changing with the changes of sentiment in the words. All that can be said against such natural renderings is the extra time they necessarily require. Let us grant the wisdom of Cranmer's directions when applied to the ordinary daily service of our cathedrals and larger parish churches, and who would deny it? But on our High Festivals—surely we need not be tied down to acknowledged conventionalities, for the saving of a few minutes on such days. Let that art which alone of arts has promise of entrance into Heaven, then have her full sway, and do her best to bring home to our hearts and spirits the holy words with which she is entrusted. Let the Service, then, have the same license that the 49th Injunction of Elizabeth grants to the anthem. Let it be "to the praise of Almighty God, in the best sort of melody and music that may conveniently be devised, having respect that the sentence of the hymn may be understood and perceived." And but small extra time, after all, will be needed for such high services on high days, as a Purcell of old and a Macfarren in our days have proved. If still there be the cry "too long," why let us give up that startling anomaly in our service, the Nicene Creed. Let it be content with the plain chant, like the Apostles' Creed. Surely why not? What business has a Creed with the music of a Canticle?

But we must pass on to the Church's Metrical Hymn.

(To be continued.)

ROYAL ENGLISH OPERA.

"L'AFRICAIN," with everything but the title translated into English, was the opera chosen for the opening night at this establishment, which took place on Saturday, the 21st ult. Our impressions with regard to the merits of this work have been already fully stated on its production at the Royal Italian Opera; and as by inferior vocalists its musical beauties must inevitably become lessened, whilst its dramatic defects, from its translation into the vernacular, must become heightened, the opinions we then expressed are not likely to be more favorable on the present occasion. That Meyerbeer considered this opera as his *chef d'œuvre* is only one more proof that a composer is very often the worst judge of his own works; for, although in the progress of the five long acts we have undoubted proofs of power, and even genius, there can be no question that the *Huguenots*, *Robert le Diable*, and even *Le Prophète*, will be known and acted long after *L'Africain* is utterly forgotten. The performance of the opera was on the whole extremely good by the English company. The *Inez* of Madame Sherrington, and the *Selika* of Miss Louisa Pyne, afford evidence that we have native vocalists able to grapple with the peculiar difficulties of Meyerbeer's music. There is a refinement about Madame Sherrington which invariably wins the sympathies of her audience; and her vocalization is always true, even if the voice occasionally lacks the power requisite for a large arena. Mr. Charles Adams has made a rapid stride in public estimation by his singing and acting as *Vasco di Gama*. It is a somewhat thankless part—a sort of Portuguese *Polka*, in fact—and the music, unlike most of Meyerbeer's tenor heroes, has few telling points, but Mr. Adams sang like an artist throughout the opera; and he is gaining in his knowledge of the stage. Mr. Alberto Laurence gave occasional proofs not only of an excellent voice, but of a good style, in the part of *Nelusco*; but he

has yet to learn not to force his powers to that point where energy degenerates into coarseness. Mr. J. G. Patey sang well, as the High Priest of Brahma; and Mr. Henry Corri deserves a word of praise for his performance of the President of the Council. The minor parts were creditably filled by Mr. E. Dussek, Mr. Charles Lyall, and Mr. and Mrs. Aynsley Cook. The opera was exceedingly well received by the audience; the "unison" passage being, as usual, followed by such a storm of applause that Miss Pyne was not permitted to sing a note until it had been played three times. The orchestra, under the able direction of Mr. Alfred Mellon, was everything that could be desired; and the chorus shewed evident signs of good training. The theatre was so crowded that there was scarcely standing-room in any part of the house. Amongst the announcements for the present season are Mr. Henry Leslie's new opera, *Ida*, and Mr. Charles Deffel's *Christmas Eve* (which was performed some time ago at the Crystal Palace), so that the "English Opera Company" appears resolved to have some valid reason for its national title.

HER MAJESTY'S THEATRE.

A SHORT season was commenced at this establishment on the 23rd ult., with every prospect of success. The opening opera was *Faust*, with Madlle. Titiens as the heroine, and Madlle. Sarolta in the part of *Siebel*, a character admirably suited to her. Mr. Santley and Signor Gardoni sang with even more than their ordinary vigour; and Signor Bossi was a very excellent *Mephistopheles*. *Fidelio* and *Der Freischütz* are included in the list of operas for the season.

NEW ROYALTY THEATRE.

A NEW Opera, in two acts, called *Felix*, or the *Festival of Roses*, the lyrical libretto by Mr. John Oxenford, and the music by Herr Meyer Lutz, was produced at this theatre on the 23rd ult. The plot is scarcely probable enough for real life, but "opera life" claims a special licence; and we are not prepared to say that *Felix* is more absurd than many stories that we could name which have been "lyrically" arranged for operatic purposes. The *Prince of Provence* (Mr. E. Connell) and *Count Felix* (Mr. Elliot Galer) are in love with *Amelia* (Miss Blanche Galton), and the *Countess of Martigne* (Miss Susan Galton); and in order to test the constancy of the ladies, each agrees to woo the other's mistress. "The plan's absurd," as they both admit (and we quite agree with them); but it is nevertheless put into practice; and because the ladies (who have overheard the plot, and join in a quartet in front of the stage, without being noticed by their lovers) are inclined to listen to their addresses, the gentlemen resolve to go out in search of adventures, and make love to every pretty girl they meet. The ladies, of course, resolve to follow them; and in the disguise of gypsies, encounter their runaway swains; and after a series of adventures, bring them to repentance and marriage. The music in this opera is unequal: in parts trifling and uninteresting, but here and there betraying unmistakable signs that the composer has studied in a good school. We may at once say that it is not a music-seller's opera; the best things being undoubtedly the concerted pieces which cannot be cut up for sale. As a solo, the ballad for the *soprano* in the second act, "Sleep, thou fickle rover, sleep," is so far superior to the rest, as almost to appear written by another hand. Many of the pieces where the dramatic action is musically treated have, however, a high degree of merit, especially the trio in the second act, "Wonderful! wonderful! who would have thought," in which, in addition to some extremely clever vocal writing, the orchestra is handled with consummate skill. Miss Susan Galton sang well throughout the opera, making quite an effect in a long *scena*, evidently written for display. Miss Blanche Galton acted the small part of *Amelia*, and sang the little music allotted to her agreeably, and without pretence; Mr. Elliot Galer manages his voice well; and knowing the limit of his power, wisely refrains from attempting to soar beyond it. Mr. Connell, Mr. Bentley (in the character of the rustic lover, *Lucas*), and Mr. Gaston Smith, as the *Bailie*, are also entitled to praise; whilst Miss Fanny Reeves, as the *belle* of the village, gave the whole of her music with much archness and vivacity. The orchestra (though small) was extremely efficient, especially in the stringed instruments; and the scenery was beyond what we should expect on so limited a stage. The opera was highly successful; and the composer was called forward to receive the congratulations of the audience.

CRYSTAL PALACE.

THE Saturday Concerts, to which all the season-ticket holders so longingly look forward, were resumed on the 7th ult., under the direction of the zealous and able conductor, Mr. Manns. At the second concert, after Haydn's ever-welcome Symphony in B flat (No. 8), a very excellent first appearance was made by Herr Döhler, a violinist from New York. To a pure and legitimate tone, Herr Döhler unites a true mechanism; and although perfectly master of his instrument, he is never tempted into that mere love of display which too often degenerates into trickery. We could have wished that he had made his appeal to an English audience in something better than his own showy Fantasia from *Rigoletto*; but we have little doubt, from the enthusiasm with which he was received, that we shall shortly hear him in a composition more worthy of his powers. Herr Taubert's Overture to the *Tempest* is more flat and uninteresting than we should have expected from the works of this composer which have from time to time come before us. Gounod's excellent music from *Treize*, however, made ample amends for this comparative failure. There is a life and freshness about these com-